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ABSTRACT

This guide was developed from efforts initiated by the National Institute of Mental Health (NIMH) to inform and educate the public about drug abuse beginning in April, 1969. At that time, NIMH produced television spots, radio announcements, newspaper and magazine ads, films, and general awareness publications. This guide was developed to make available educational guides and tools so that there can be better understanding and communication about drugs--the pressures, cultures, questions, and values--with students, young people, or patients. The guide includes films, audiotapes, a simulation program, and printed materials. They show the latest educational techniques of drug abuse prevention; how one becomes aware of his own and others' emotional reactions to drug abuse; various proven approaches used in drug abuse prevention and educational activities throughout communities in the U.S.; and beginning approaches to alternatives to drug misuse. This guide is a complete listing of all such materials available from NIMH. (LK)

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a guide to drug abuse education & information materials

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national institute of mental health

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a guide to drug abuse educa & inform materi

The National Institute of Mental Health's efforts to inform and educate about drug abuse began in April 1969 as a mass media campaign. NIMH produced TV spots, radio announcements, newspaper and magazine ads, films, and general awareness publications.
Knowing that running ads and distributing literature were only the beginning of a total awareness campaign of the need for prevention of drug abuse, NIMH changed its emphasis from developing **knowledge** materials to developing **understanding** and **action** mixed-media materials.

There must be understanding! For teachers, community leaders, parents, health professionals, and others to effectively reduce drug abuse, NIMH has developed and is making available educational guides and tools so that there can be better understanding and communication about drugs—the pressures, cultures, questions, and values—with students, young people, or patients. The materials listed in this GUIDE give facts and resources for drug abuse education. The GUIDE includes films, audiotapes, a simulation program, and printed materials. They show the latest educational techniques of drug abuse prevention; how one becomes aware of his own and others' emotional reactions to drug abuse; various proven approaches used in drug abuse prevention and educational activities throughout communities in the U.S.; and beginning approaches to alternatives to drug misuse.

The GUIDE describes the materials needed to begin effective education about all aspects of drugs. It is a complete listing of drug abuse information and education materials available from the National Institute of Mental Health.

The GUIDE was designed to serve two purposes: (1) as a reference and ordering catalog; and (2) as a visual display.

As a reference and ordering catalog, the GUIDE lists materials that are aimed at specific audiences. Therefore, no one need order all the materials, as they are not all appropriate for any one group. To obtain the materials relevant to your needs, fill out the appropriate order form and return it to the specific address.

Many of the films and accompanying printed materials are part of a series, and, in most cases, should be used as such. Those films which can effectively be used separately in the series are designated.

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mass media

Early in 1969, the National Institute of Mental Health launched a nationwide mass media public service campaign aimed at increasing the general awareness and understanding of the Nation's drug abuse problem. To reach broad audiences and encourage them to get the facts about dangerous drugs, NIMH enlisted the cooperation of the advertising community and the broadcast and print media. The campaign reaches out to several target audiences—adults and parents, teenagers, and to black, white, and Spanish-speaking inner city residents.

Complete with radio and television spot announcements, newspaper and magazine print ads, and posters, the campaign provides factual information and encourages widespread local efforts to prevent drug abuse.

You may have already heard on radio or seen on television, announcements discouraging the abuse of drugs. NIMH prepared these spot announcements to stimulate further inquiry into the effects of dangerous drugs. Millions of dollars of broadcast time have been donated by the stations as a public service to air the drug abuse prevention announcements.

If you find that your local station does not have these spot announcements, you may obtain them from: TV Spots, NIMH Drug Abuse Film Collection, National Audiovisual Center (GSA), Washington, D.C. 20409.

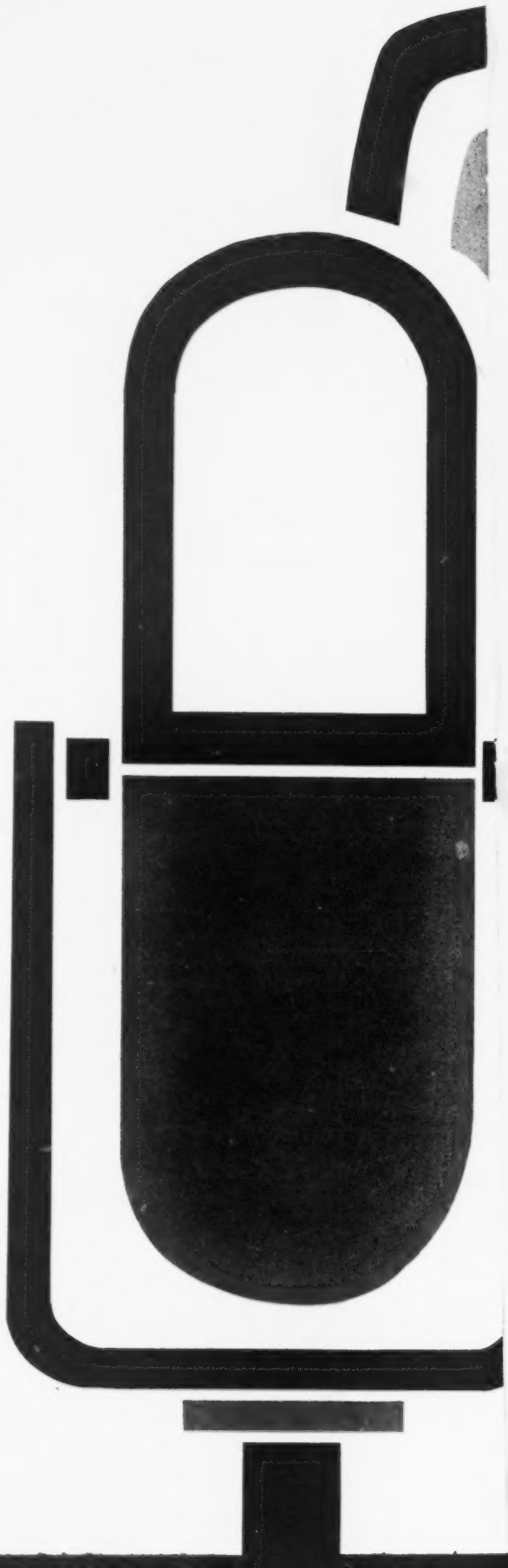
The television and radio spot announcements, such as the one recorded by the Everly Brothers, are valuable tools in reaching a great number of people. These announcements are but one way in which local communities can also get involved. If your station managers are to know that you want anti-drug abuse messages to reach the members of your community, your community leaders must call or write to the stations and encourage program directors and station managers to play these spot announcements as often as possible during times when the appropriate audiences will be listening.

Local community groups can also add a message at the end of the spot announcements, giving the specific address at which drug abuse materials or services of local interest are available.

Similarly, the newspaper and magazine print ads can also be adapted to the particular needs of your community. A message may be added to the existing copy suggesting that people concerned and interested in combatting drug abuse may contact a central point in the community where active programs are being developed and factual materials distributed and discussed.

It's up to the members of your community to decide where the posters will be most effective. They are available on request for schools, churches, storefronts, and many other locations. Teenagers may want to put them up in their teen centers or in other gathering places.

The radio and television spots, the print ads, and the posters, which constitute a public service mass media package, are an effective means of stimulating cooperative action among organizations and inspiring programs at the local level.



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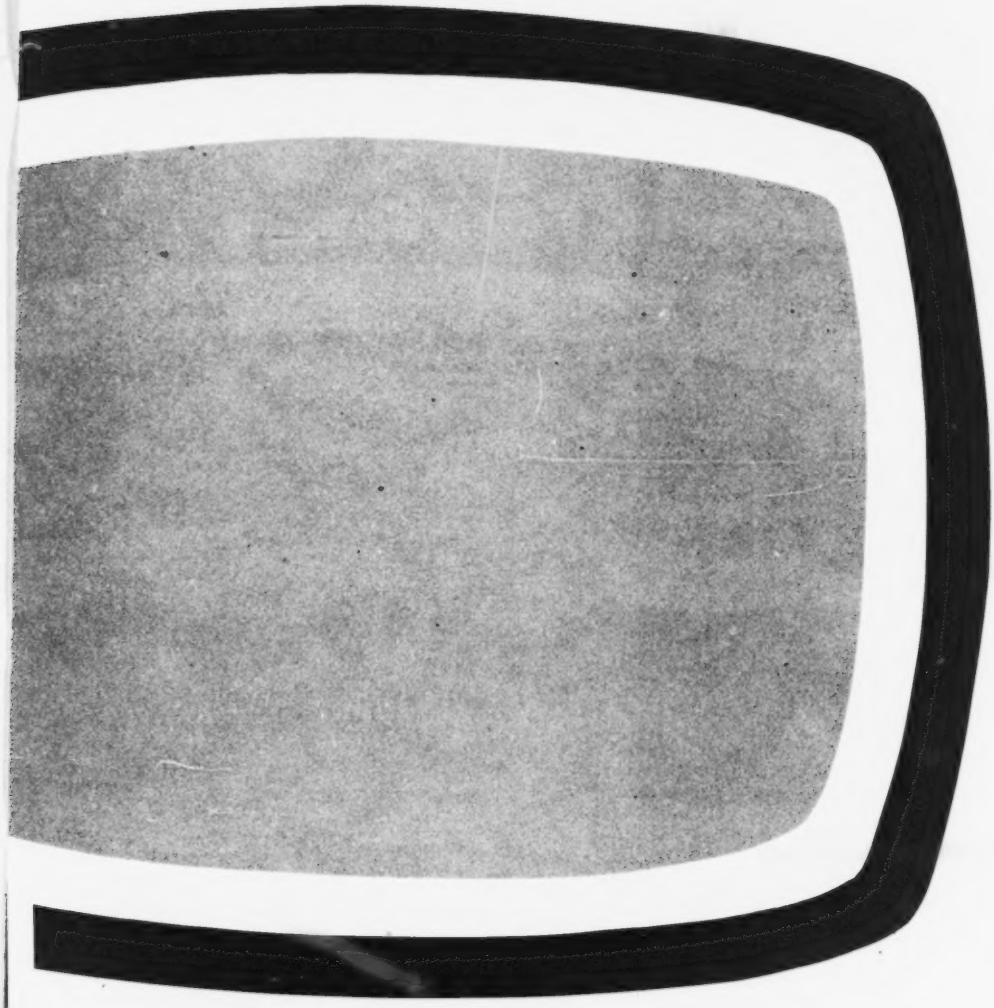

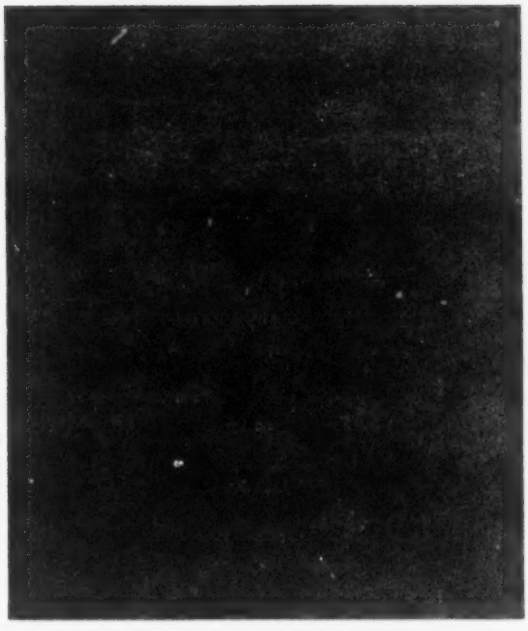

tv and radio spots
print ads
posters

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general public

Materials for the general public were designed to inform and educate. The facts are presented in single concept films and fliers describing narcotics, marihuana, volatile substances, tobacco, alcohol, LSD, stimulants, sedatives, and general drug abuse.

Some of the films describe the drug scene in general and some describe the modes of help available to those who are already taking drugs.

Other films describe attitudes about drug abuse. They were designed to create an awareness in adults of their own emotions about drugs and about those who abuse them.

These materials are designed for use in a community setting where both adults and young people are interested in preventing drug abuse.

are drugs the answer?

"Are Drugs the Answer" is a 20-minute, color film featuring Dr. Allan Cohen, a former "disciple" of Timothy Leary. Dr. Cohen discusses the drug scene and his reasons for leaving it. The setting is a classroom in which Dr. Cohen answers the questions of high school students.

Dr. Cohen's informal, relaxed presentation serves as a model of effective communication with young people.

"THE ANSWER IS UNDERSTANDING," a color film suitable for high school and adult audiences, presents a detailed account of current knowledge about narcotics and dangerous drugs. It begins by recounting drug-produced legendary "highs" of 4,000 B.C., and ends with the addiction and psychedelic dilemmas of today. "The Answer is Understanding" was originally produced for television and has been shown on prime time in major cities of the United States. This is an update and condensation of "The Distant Drummer" series produced in 1969 by NIMH.

"HERE'S HELP" is a color, 28-minute film appropriate for general audiences and television showings. It was produced on location at 11 different sites to show the broad range of treatment programs that are currently available. The central message of this film is that no single method of treatment works for all drug abusers, but various approaches work for different people. In short, there is help for the addict and drug abuser through treatment.

"ANYTHING FOR KICKS" portrays in filmograph technique the plight and eventual fate of a teenage couple who become addicted to heroin. Based on the actual words and experiences of the couple, this film dramatically provides an insight into the life-style of the youthful, middle class suburban addict. It also sets the stage for youths and adults to discuss the problem.

"DRUG ABUSE: SELF AWARENESS FOR ADULTS" —This film offers adults an opportunity to examine their own attitudes and emotions about drugs by confrontation with potential drug abuse problems in the community. The parent may ask himself, "Does drug abuse occur in my home?" "How would I handle the situation if it did exist?" "How could I improve communication with my children especially relating to the drug scene?"

Adult viewers get a chance to watch other adults handling and mishandling problems relating to drug abuse in the community and are encouraged to react to the film on an emotional level. The film is designed to give adults a better understanding of their own emotions regarding drug abuse and thereby make them more effective in dealing with the problem. CURRENTLY BEING PRETESTED.

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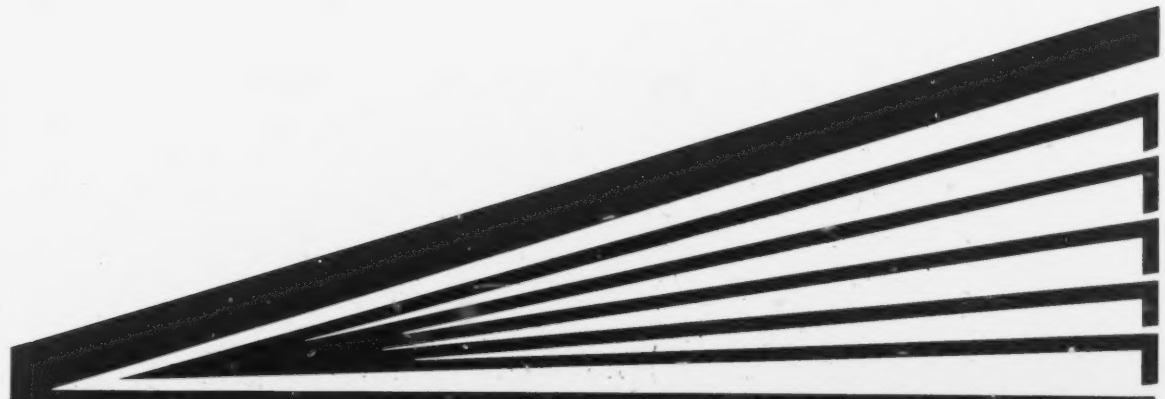
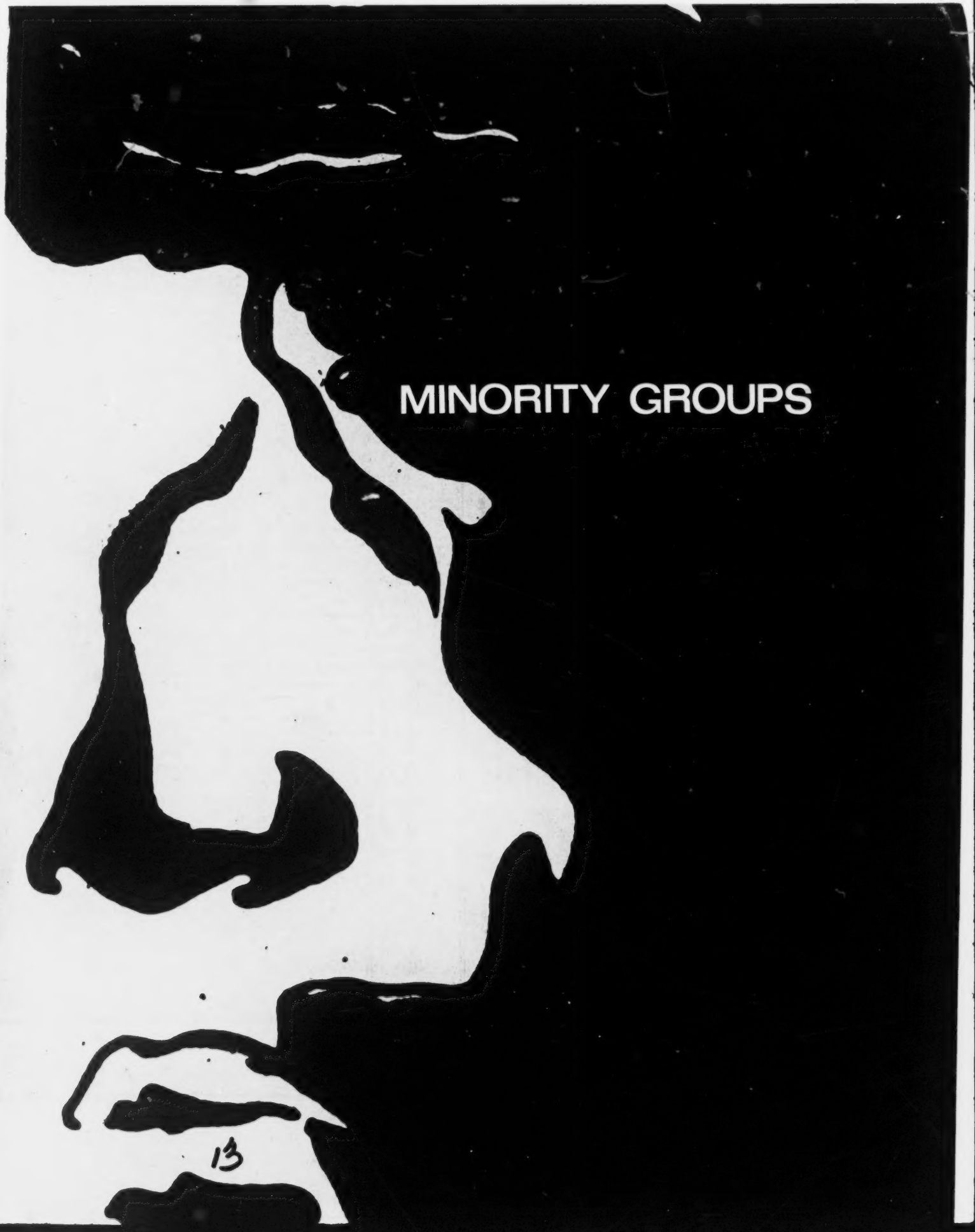
how was the trip

"HOW WAS THE TRIP?"—A play on drug abuse to stimulate community awareness and understanding of the problem. The play deals with some of the causes and effects of drug use as it pertains to family relationships. A guide to production of the play, the script, and suggestions for organizing audience participation discussions are contained in the booklet.



A FEDERAL SOURCE BOOK:

Answers to the most frequently asked questions about drug abuse


MINORITY GROUPS
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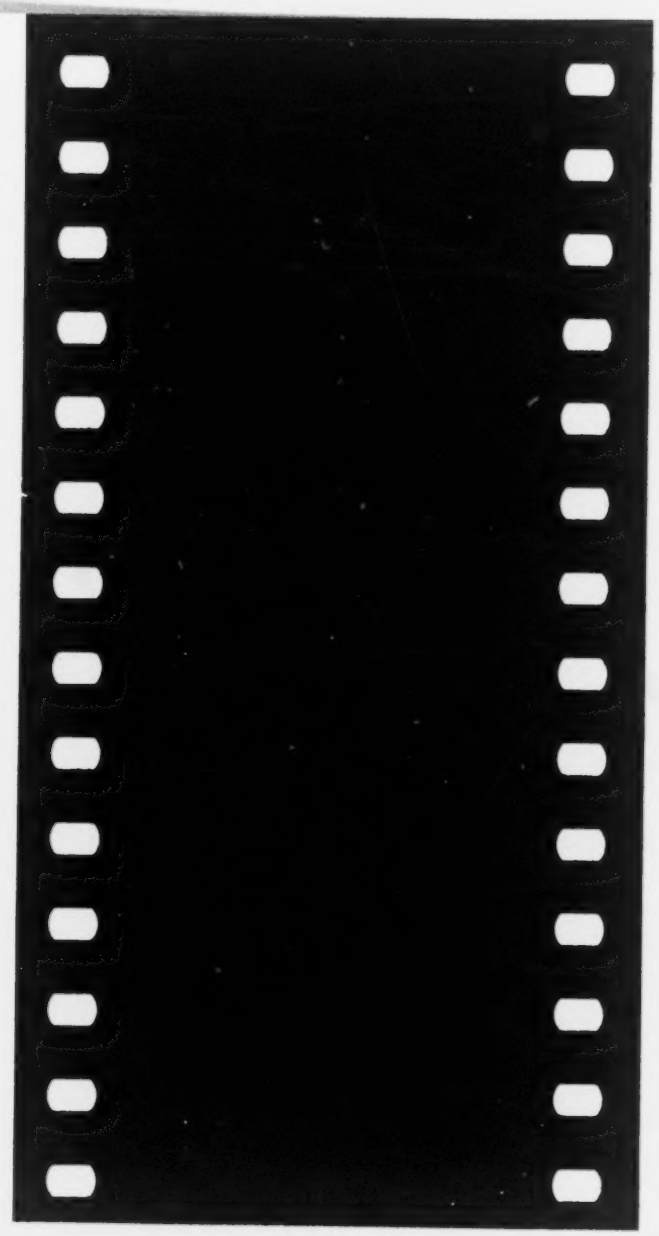


Three new films and 15 illustrated fliers document the drug scene in the minority community as it is right now. . . .

donny b.

"A Day in the Death of Donny B." communicates the true meaning of drug abuse maximizing the effectiveness of the film medium—not with a barrage of cold facts and figures, but through a delicate blend of sensory data. There is no need for intellectualizing to get the message. The viewer can experience this film on a very personal level. He may be drawn into a one-to-one relationship with Donny B. and participate in his loneliness, despair, and desperation. The viewer may feel total empathy with Donny B.

blue

"Blue"—A truth film. Why truth? Because "BLUE was written, directed, and produced by members of "The Sometimes 12," a group of summer aides at NIMH, who wanted to capture the Washington, D.C. drug scene as they see it every day. Blue (the film's main character) fixes and then "nods." While doing so he reconstructs his past, considering both himself and his environment through stream-of-consciousness techniques. Then he "cops some bread" for another fix—only to find that he must search to find the big pusher, in tuxedo and ready for a big evening, because the little pusher has used the last dope he had for his own fix.

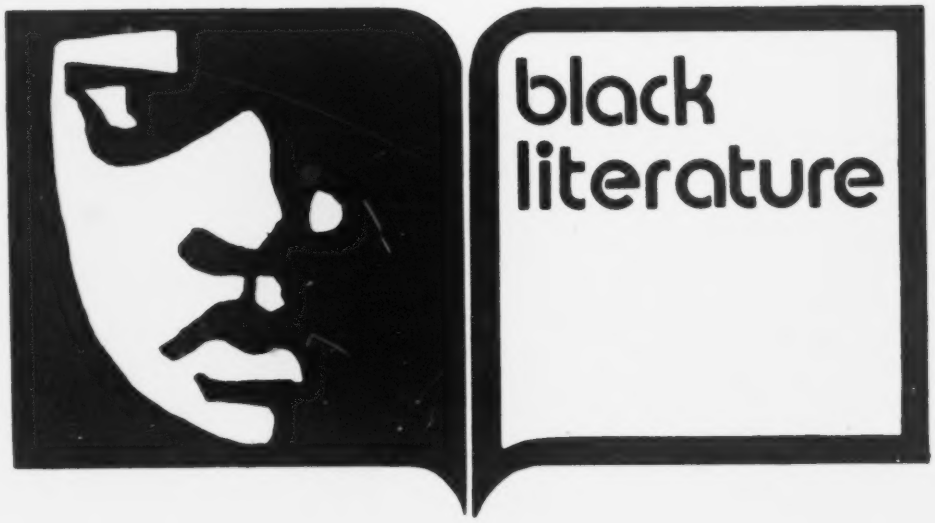
"BLUE" ends with street scenes showing that life goes on for others even though Blue has O.D.'d and now lies in the city morgue.

Asked why they made the movie, "The Sometimes 12" said they did not mean to shock—just show how addiction is for the black person. It is a "documentary of truth."

slow death

Sights and sounds of the Philadelphia junkie scene as interpreted by the 12th and Oxford Street gang who have grown up in the world of heroin addiction.

The film is followed by an epilogue telling just why the gang decided to describe the scene by way of movie camera and sound tracks.



Billie Holiday, Piri Thomas, Malcolm X, Jeremy Larner, Claude Brown, Art Peters, and Robert Lipsyte all have one thing in common: they think drugs are a downer. They feel so strongly against dope that they gave the Federal Government permission to quote from their books to publish the excerpts in 15 pamphlets to be distributed to minority audiences.

These 15 easy-reading fliers written by the superstars themselves describe gut feelings about dope. In "The Lady Sings the Blues," Billie Holiday says, "all dope can do for you is kill you—and kill you the long, slow hard way." Piri Thomas in "Down These Mean Streets," says, "Help me kick man. . . . I still had the whole bad bit, but I knew I was gonna make it."

The pamphlets are real—out of the mouths of the folks who know. Some had the "shakes," some the "nods." But they all know and tell it vividly in these new, illustrated fliers.

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Chicano

"A LONG DARK HALLWAY" is real. Most of the copy for this well-illustrated picture booklet was written by ex-addicts who are now enthusiastically working in the Chicano movement.

Places and scenes are familiar to young people for whom this booklet was designed. The theme was developed by highly motivated Chicanos working in the community. They know the toll you have to pay when on drugs—they say it's up to you to decide between dope and your brothers.

The booklet should be read by young people, their parents, and teachers. The question of whether one "cops out" with dope or strives in La Raza is one which can open discussion and lead to communication on all levels.

SPANISH CARTOON BOOKLET—"Jukiado" is a cartoon booklet on heroin addiction in Spanish, designed primarily for distribution in Puerto Rico.

materials for the professional

In the field of drug abuse, professional people face a doubleheaded problem. On the one hand, they need accurate pharmacological and legal information. But since the drug revolution strikes at the very ideal of the professional role, nurses, lawyers, social workers, probation officers, physicians, pharmacists, and their peers urgently need information that will heighten awareness of the dynamics involved in their work with drug abuse.

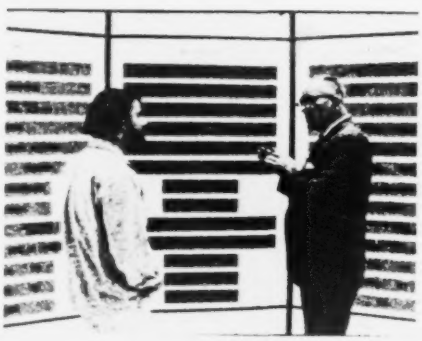
NIMH has therefore taken into consideration the needs of the professional people. Short films have been developed to describe what the drug revolution means in terms of youth versus the establishment that the "professional" ultimately represents, and to describe what kind of understanding and action it will take to curb and prevent drug abuse. Audiotapes for the professional have also been developed so that he can use his tape recorder to and from the office to supplement his knowledge.

The following films represent a series. They give information about the effects of drugs or about motivations for taking drugs and at the same time make professionals aware of their "style," their attitudes, and their ability to communicate with their clients.

Since the two opposing views interact in the meeting of the professional and the client, the films first look at one, then the other, and finally, those moments when they encounter one another.

The first film in the series explains the pharmacological effects of drugs. The three films that follow take a look at three users of drugs—the clients. The next three films explore the other half of the professional-client relationship: the professional. And finally, having examined the outlooks and values of both parties to the professional-client relationship, the next two films focus on two critical incidents of professional style on the confrontation of attitudes and values when communication and working out a problem either does or does not take place.

film no. 1
drug dialogue: orientation



Problems of communication between professional and "street people" have long been a source of difficulty in the rehabilitation and treatment of drug abusers. In DRUG DIALOGUE: ORIENTATION, a spokesman for the street culture and a scientist talk together and examine the differences and similarities in their attitudes, feelings, and information about drugs.

ORIENTATION begins with a chart listing and depicting all the drugs in common use today for nonmedical purposes. Both professionals and nonprofessionals offer thoughts about the drugs appearing on the chart. Sometimes their opinions diverge: "I would have to say barbiturates are the worst drug on the market or on the streets"; another replies, "No, I don't call the barbiturates first. I call alcohol number two. I call alcohol plus barbiturates number one."

The discussion in ORIENTATION covers amphetamines, marihuana, heroin, methadone and morphine, and the hallucinogens. Issues raised in the course of the film include the differences in drug-use patterns among young people from urban ghettos and those from middle class suburbs, the actual composition and nature of drugs sold by street dealers, and typical problems encountered in street clinics that work with drug abusers.

film no. 2
bunny

Bunny is 22 years old. She has lived away from home since she was 16, paying her own way by holding down a part-time job while taking classes at UCLA. Bunny went to Europe a year ago and now shares a three-bedroom house in Los Angeles with five other people her age.

This film, BUNNY, examines the life of one contemporary American college student. Bunny is independent and not too interested in marriage; she is living her own life: "I mean, I just want to get away and do things. . . . I don't care that much about having money . . ."

Bunny is a clean-cut but modish California girl. "When I first started college, I wore a dress to school every day with nylons and matching scarves, and now—I wouldn't consider myself a slob, but—like a lot of times all I'll wear is bluejeans." BUNNY is about a way of life—friends, living situations, activities, opinions, and feelings. Bunny and her friends smoke marihuana, and many of them have tried other drugs.

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film no. 3
tom

TOM focuses on a young adult whose life-style is strange to most middle class Americans. Shaping pottery, feeding his geese, playing his flute, and doing odd jobs for neighbors form Tom's way of life. TOM is a film about one aspect of today's youth culture—an aspect involving what appears to be total rejection of the old work ethic and the concept of material success as a measure of personal worth.

Tom's life is tranquil. Friends drop in to talk while he works on his many projects. Tom was a surfer as a teenager—heavily involved with the beach subculture—and then went through a period in which he took LSD and other hallucinogens many times: "I've taken just about every psychedelic except for organic mushrooms." He regards the psychedelics as sacraments, believing that "there's nothing in LSD that isn't in you."

film no. 4
guy

Guy is a Chicano. He lives in an urban neighborhood where housing is overcrowded and money is scarce. Along with his friends, Guy sniffs glue and takes "reds" and drinks beer. For Guy, there is not much else to do, especially in the light of his acute awareness of his minority status, his troubles in school, and his lack of real hope for a personal future.

GUY is a film about youth culture—the culture of which this 15-year-old Chicano boy is a part. GUY is not an ordinary film about drugs, and it is not a film about Chicanos. GUY is about one boy: his life situation, his friends, his school, his family. It is very important to Guy to seek his friends' approval even if this means, in his neighborhood, going to "camp"—the juvenile detention facility. Trouble with the police is as much a part of Guy's environment as are his school and his family. At the film's end, Guy had been arrested on a charge of rape. His mother doesn't believe that Guy committed the crime with which he was charged.

film no. 5
rick: file x258375

RICK is a probation officer who works with juveniles. He has much in common with them—outlooks, tastes, likes, and dislikes. In RICK: FILE X258375, he assumes the role of a 22-year-old who has been referred to the probation department after spending 4 months in jail. Sitting on the other side of the probation officer's desk, Rick gets a new idea of the reactions created in the probationer by the attitudes and counseling approach of the officer.

In his actual role of probation officer, Rick emphasizes the interviewee's individuality. He tries to break down "the wall that's supposed to have built up between a juvenile and a probation officer." His fellow probation officer, however, may form his opinions of the interviewee's personality and situation by simply reading his file. Rick's reactions as he plays the role of the client reflect the feelings of many probationers: "I would tend to just throw him into a bag or bureaucratic system—not really out to help **me,** but simply doing his job."

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film no. 6
treatment: new team

Drug abuse rehabilitation programs directed and implemented by ex-addicts and other nonprofessionals are increasing in number. Recently, workers in such programs have begun to recognize the potential value of health and social services professionals in this area—but they are not sure how well the actual involvement of these professionals will work out.

TREATMENT: NEW TEAM is a film about the attitudes and feelings of nonprofessionals currently working in one rehabilitation program. They see a central problem: the drug user's close identification of the professional health or social services worker with "the establishment." To people involved in drug use, "the establishment" means police; consequently, drug users tend to be wary of professionals who do not understand their life-styles.

There is another problem as well: the nonprofessional does not want his responsibility assumed by a professional. His experience has taught him that he is effective, and he wants to continue to be effective. Thus the issue involves ways in which both professionals and nonprofessionals can develop appropriate, nonconflicting roles and follow these through in their work with drug users.

film no. 7
drug dialogue: involvement

DRUG DIALOGUE: INVOLVEMENT is a film about two undercover narcotics agents who, through their work, have become "involved" with young people living in the drug culture. Both agents know what involvement means. They know the need that young people have to be involved with other people, and they know their frustrations and the lack of it in family and school environments. These two men have found it difficult to sustain their old, impersonal views of the drug user because they have now shared the life-style. "You're talking about other human beings," says one agent, "kids 13, 14, 15 years of age." Thus, involvement means dealing with real people—not just crime statistics.

The professional health and social services worker must be aware of the reasons for drug use and must understand the nature of the drug culture as it affects life decisions by young people. The two narcotics agents in INVOLVEMENT have experienced that culture and interacted with the people who live in it. They have discovered a certain futility in enforcing narcotics laws on small dealers and users, without being able to attack drug distribution at its source. Both have learned something else as well: "You have to give them something better, and whether they make it or not depends on whether there is something else that you can offer them."

FREE LOAN AVAILABLE TO ORGANIZATIONS CONDUCTING DRUG ABUSE TRAINING FOR PROFESSIONALS ONLY. AVAILABLE FROM:

National Audiovisual Center (GSA). **PLEASE LIST THREE (3) PREFERENCE DATES FOR VIEWING**

film no. 8
confrontation: a nurse and a drug addict

Pat, a registered nurse, has been out of nursing school for a year and a half. She has never worked with drug addicts before. Larry is a heroin addict who has tried to kick his habit several times without success. He is currently a patient in a methadone maintenance program at a major urban hospital.

CONFRONTATION: A NURSE AND A DRUG ADDICT explores what happens between these two people on an ordinary night in the hospital ward. A conflict arises over a hypodermic syringe found in Larry's bathroom; the confrontation that ensues reaches beyond drugs into both people's attitudes, racial tensions, and opinions. Their vocabularies and their views of life are vastly different. Larry can't believe what the nurse says about drugs because he knows he has had more direct experience with their use. Pat, on the other hand, sometimes does not take into account the problems underlying Larry's use of drugs. Under these circumstances, communication is difficult, and the end result appears to be a standoff—neither has "gotten through" to the other. More important, Larry's problems, whatever they may be, have been sloughed off in a confrontation that has not helped him in his fight against addiction.

film no. 9
counselling: critical incident

COUNSELLING: CRITICAL INCIDENT involves Charlie, a high school student in an upper-middle class community. Charlie has been arrested for possession of marihuana, and his mother has brought him in to see their minister, who is often called on to listen and to advise.

Charlie's older brother has already gone through a great deal of trouble relating to drug use. Their mother doesn't want the same things to happen to Charlie. COUNSELLING: CRITICAL INCIDENT reflects her pressure for conformity and her concern for Charlie's lack of respect for the law and her own authority. The minister sees these pressures, attempts to use them himself, and finally understands that the mother is assuming about Charlie everything she knows and fears about her elder son. It is not easy for Charlie's mother to realize this, however, because she is preoccupied with her personal dread of failure as a parent.

audiotapes (cartridges)

all run approximately 30 minutes

Sidney Cohen: "Hallucinogens"
Sidney Cohen: "Marihuana"
Paul Pretzel: "Principles of Counselling"
Henry Elliott: "Narcotics"
John Kramer: "Methadone Maintenance"
Frank Larkworthy: "History of Drug Abuse and Legal Control"
Jack Feinglass: "Abuse of Stimulants, Depressants, and Anesthetics"
Kelly Hodel: "The Bad Trip"

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educational communities

There is a great need for drug abuse education materials within the school community. The student, the teacher, the principal, the counselor, and the school administrator interact daily and create an atmosphere (be it good or bad) in which the subject of drug abuse is handled. Each member of the school community must understand the other members' points of view before a constructive dialogue about the drug scene can occur. To foster understanding within the school community is the aim of the following NIMH drug abuse education materials.

what do drugs do?

"What Do Drugs Do?" is a color film designed to inform elementary school students of the good and bad action of drugs and chemicals on the body, the risks associated with drugs, and the dangers of drug abuse. The film emphasizes that drugs should be respected both for their beneficial qualities and for their potential harm.

The concepts in the film are simple and clearly described visually.

In addition to the film, an accompanying script and teacher's manual are available.

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curious ALICE

"CURIOUS ALICE" was designed on the premise that 8- to 10-year-old elementary students are already media conscious; this is a key time for attitude formation on dangerous drugs. The film predisposes children to resist the temptation, when that day comes, to experiment with a drug for its own sake or as a social act of initiation and acceptance into an inviting sub-culture.

"CURIOUS ALICE" is an animated fantasy involving various dangerous drugs based upon the characters in "Alice in Wonderland." Alice is seen touring a strange land where everyone has chosen drugs: the Madhatter uses LSD; the Dormouse uses sleeping pills; and the King of Hearts represents heroin.

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This film allows the youngster to identify with familiar characters which engage the imagination and sustain the attention of this age group. Touring "drugland", children are exposed to the effects of drugs on the body, what drugs do to the various organs, and how they bring about various physiological and psychological responses. The beneficial aspects of certain drugs also are explained.

"SINGLE CONCEPT FILMS"—A series of nine, 5-minute films discuss the general drug scene and different types of drugs. They are suitable for high school audiences and may be shown individually or in a series. One film illustrates drug use and misuse in general. The others deal with narcotics, marihuana, hallucinogens, stimulants, sedatives, volatile substances, alcohol, and tobacco. Accompanied by available information fliers, the films serve as a unit which can be the core of a drug abuse curriculum.

drug abuse self awareness for teachers

Currently Being Pretested

This film gives the teacher an opportunity to examine his own attitudes and emotions about drugs by confronting him with potential drug abuse problems in the school. The teacher may ask himself: "Does this situation exist in my classroom?" . . . "How would I handle a similar situation?" . . . "Do my students respect me as at teacher?" . . . "How could I improve communication with my students, especially relating to the drug scene?"
The teacher gets a chance to watch other teachers handling and mishandling problems relating to drug abuse in the school and is encouraged to react to the film on an emotional level. In realizing that the emotions they harbor are shared by others, teachers are provided a better basis for handling those emotions when related situations arise.

resource book for abuse educators

This is a comprehensive publication which covers all aspects of the drug scene, and can be an invaluable tool for the teacher.

This resource book contains summaries of factual information on the major drugs of abuse, and techniques and suggestions that experienced drug educators have found helpful in communicating with young people who are thinking about drugs or have already experimented with them. Included in the publication are articles by medical authorities and social scientists reflecting a wide range of views regarding drugs. Materials designed to enhance understanding of the young by the adult generation receive emphasis.

the

education, drugs, and society

eminar

"The Social Seminar" is the general theme given to a special series of films and printed materials developed by the National Institute of Mental Health in cooperation with the Office of Education.

The core of The Social Seminar consists of an 18-part multi-media package including 15 films made by young, enthusiastic filmmakers at the Extension Media Center, U.C.L.A. Accompanying the package is an overall descriptive film, general guidelines, and a discussion guide for each film designed to facilitate and encourage participant interaction. Discussion is an indispensable part of The Social Seminar. Also included in the package is a programmed text covering the factual and pharmacological material relating to drugs. The Social Seminar is completed with a role-playing simulation program which includes a Leader's Guide, role cards, and a Player's Manual for each participant.

The Social Seminar approaches the problems of drug abuse and drug abuse prevention within the context of total society. The perspective underlying The Social Seminar is that there are no simple solutions to complex problems. The Social Seminar does not pretend to answer all the questions related to drug abuse and drug abuse education. It is, however, a comprehensive orientation upon which school systems, universities, and individual communities may build drug abuse education programs to fit their particular needs.

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community in quest

A generational gap is slowly closed in a small therapeutic group while, on the political stage across town, the townspeople act out their fears of drugs and banish the group into the outer darkness. For many, perhaps most, communities, this film mirrors life, as the forces of change come into conflict with traditional values and the threat of the unknown.

changing

A young family seeks to create an alternate life-style, one which is more open, spontaneous, and complete with beards, beads, and pot. It shows the mother and father coping with the changing relationships which their new life has brought about—with their children, friends, employer and each other. Finally, it shows them coping with their children's potential involvement with drugs and their own use of the "double standard."

what is teaching? what is learning?

A group of teachers discuss their first year's experiences in the "open classroom," and flashbacks to the classroom illustrate the conversation. The enthusiasm of both teachers and pupils is infectious—so much so that the viewer has the feeling of becoming an active participant in the processes of learning, of change and of growth.

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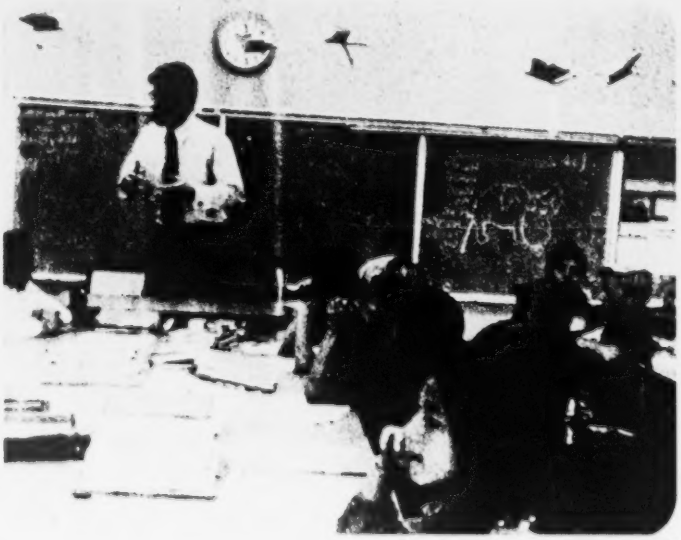
mr. edler's class: drug education at the elementary level

An elementary teacher uses the subject of drugs to build a more effective learning relationship with his class—then shares his own learning with his peers. His aim is not to present drugs as a separate course, but to use the subject as a theme around which he may change his teaching methods and become more open.



drugs and beyond

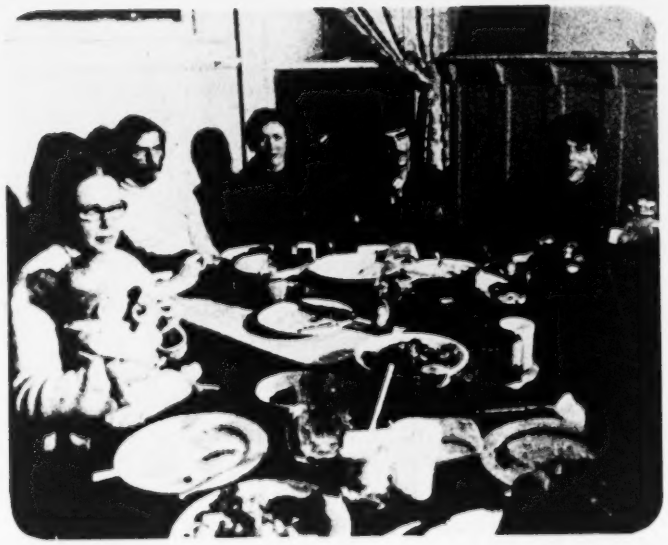
In the not-so-distant future, decisions concerning the use and/or abuse of drugs for "positive" purposes—such as increased learning power, memory stimulation, accelerated maturing processes, and tension control—will become major responsibilities among educators and administrators. A look into this future offers a perspective on the entire question of drug education. It suggests that everyone must begin to deal with ideas about manipulation and alteration of man's "natural" state of being and the consequences of such experimenting.

drug talk: some current drug programs

There are many ways to begin constructing a drug education program in the schools, and all of them are strewn with boulders. This film illustrates some of the potential toe-stubbers: the police lecturer, the ex-addict, the youth organizer, the "rap room." Drug Talk is a fine reminder of some educational "don'ts": don't preach, frighten, or simplify; and don't expect too much too soon with too little.

news story

A study in objectivity and creativity. How a story makes its way to the television screen—the problems of research, filming, editing, and presentation and how these affect the objectivity and credibility of the final story. This process is shown for discussion to aid the teacher in developing discrimination in dealing with the flood of information about drug use and the drug culture.



brian at 17

This film presents an adolescent's view of his educational needs and how school is and isn't fulfilling them. Brian gives his perspective of the educational experience, his parents, and life in general. This is a study of an adolescent especially for the teacher and parent who find the current scene confusing. Brian adds to the confusion, but while doing so, adds a great deal of understanding as well.

jordan paul: one teacher's approach

A high school health educator chooses involvement with students as his way of becoming a first-class teacher. Involvement causes problems, to be sure, but for Jordan Paul it is the ultimate reward of his profession. The film shows Paul in action in the classroom, on the campus, on field trips, problem-solving with his peers, students, family. The film seems to say that life is a single whole, including that aspect of life which is labeled drug abuse.

the family

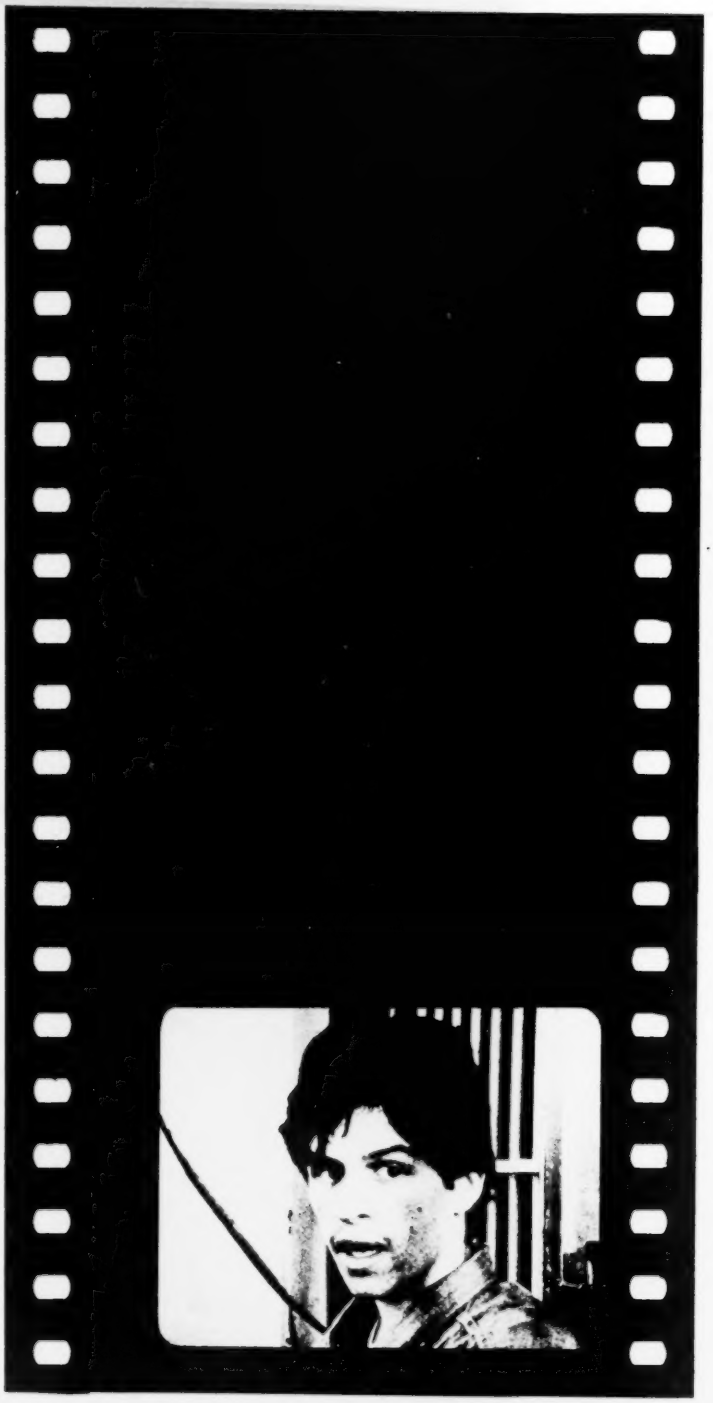
A great deal of what a teacher should know and feel about his students can be gained through deeper understanding of how a family group functions. This family, like all families, has numerous identifiable traits, needs, tactics and reactions. The down-time relaxed interactions as well as potential conflict situations get equal time.

meeting

How does a community pool its available resources for a drug prevention program? This film depicts the stumbling blocks to honest communication which prevent effective collaborations.

bunny, guy, tom, and teddy

Some of the experiences and lifestyles of American youth typical and atypical are shown. It is an honest view of their worlds, the pressures of their peer groups, and the values and lifestyles of each person. The films reveal the positive and negative effects drugs have had on their lives, and emphasize some of the habits and hangups of the everyday activities of youth.



Three 16mm black and white documentary films—each 6 minutes long—act as catalysts for small group discussions. Each film is accompanied by a discussion guide to aid in focusing the discussion on specific issues.

The films and discussion guides are intended to assist the participants in understanding some of the causes of and possible solutions to drug abuse and drug abusers and how these attitudes may help or hinder possible solutions to the problem.

Each film and discussion guide should engender a lengthy discussion. It is recommended that the films and guides be used in small groups—eight adults and four youth are ideal. The time required for this part of the program (films and discussion) is approximately 6 hours.

UNDERSTAND

The simulation program allows for role reversal, that is, teachers play the roles of students, students play the roles of teachers, parents play officials and vice-versa. The simulation can be played in one time period of 3 to 4 hours. When used in a teacher training program, it is suggested that members of the community outside the school system be invited to participate.

ING/ACTION

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The Role-Playing Simulation—A Community at the Crossroads
(3-hour activity)

This is an activity which, through the technique of role-playing, will intimately and emotionally involve participants in trying to define what direction Cummington ("Anywhere U.S.A.") will take in response to its drug problem.

A. The Director's Guide: Preparatory information to facilitate the simulated role-playing activities of the participants.

B. Player's Manual: Sets the stage and provides background information for each participant.

C. Role Descriptions: Each participant will have a role description outlining his attitude and response towards the "drug problem" in Cummington.

D. The Clergyman's Report, The Police Chief's Report, The Budget Report: The plot thickens.

For a copy of the Simulation Program, write to
National Institute of Mental Health, Box 2305,
Rockville, Md. 20852.

Guidelines for Presenting The Social Seminar:

General suggestions, based on pre-test experiences with The Social Seminar, are included in a master guide for the person who will lead the Seminar. It includes directions for discussion of all films, and recommended sequence of presentation.

The Programmed Text—"What Will Happen If?: An Introduction to Drugs and Their Effects."

Many teachers and adults are reluctant to participate in workshops or discussion groups about drug abuse because of their lack of knowledge about drugs. By starting with the self-study programmed text, teachers and adults can gain a firm base of knowledge about drugs, their derivations, and their effects on the body and the central nervous system.

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ACTION

If teachers are to succeed in their goals of education and prevention, reliable information must be put in their hands—information that will answer such questions as: What substances are abused? Who are the abusers? What can teachers do? What is the role of the schools? The President announced in March 1970 the creation of a single Federal resource to serve as a focal point for public inquiries: the National Clearinghouse for Drug Abuse Information.

The Clearinghouse, operated by the National Institute of Mental Health, serves the school communities and others through three basic services: publications distribution; computer-based information storage and retrieval; and referrals.

The National Clearinghouse for Drug Abuse Information, operated by the National Institute of Mental Health on behalf of the Special Action Office for Drug Abuse Prevention and the Federal agencies engaged in drug abuse education programs, is the focal point for Federal information on drug abuse. These Federal agencies are the Department of Justice, Bureau of Narcotics and Dangerous Drugs; Department of Health, Education, and Welfare; Office of Economic Opportunity; and the Department of Defense. The Clearinghouse distributes publications and refers specialized and technical inquiries to Federal, State, local, and private information resources. Inquiries should be directed to the National Clearinghouse for Drug Abuse Information, 5600 Fishers Lane, Rockville, Maryland 20852.

information storage and retrieval

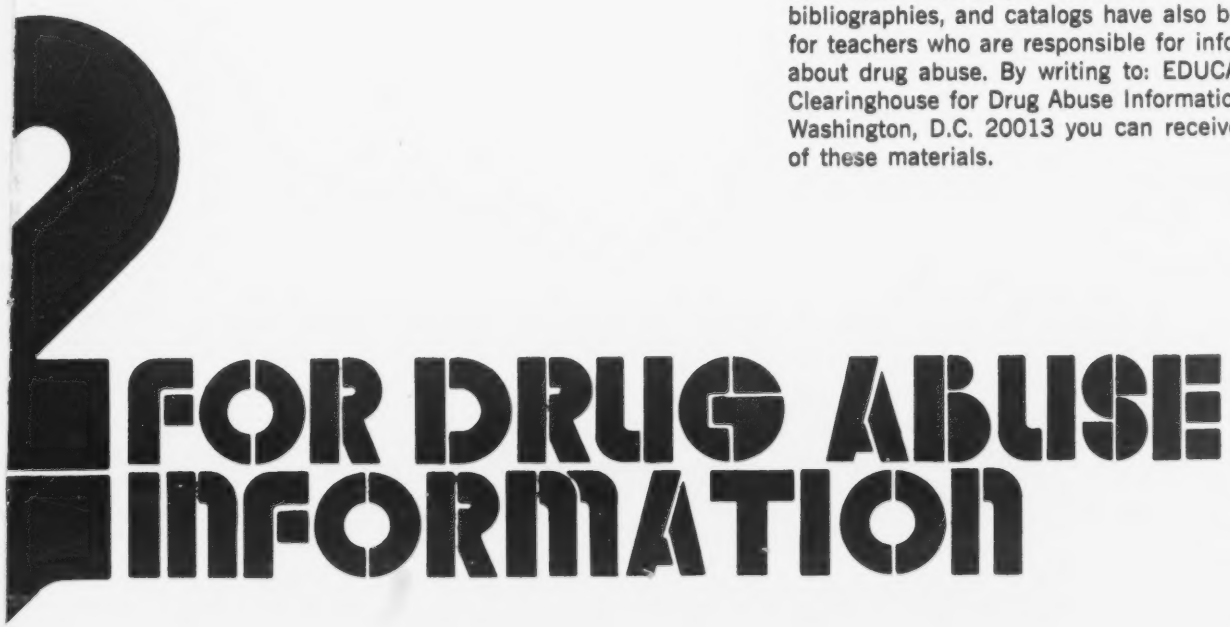
Data on school, community, local and State government drug abuse programs are entered into a computer data bank. Information is retrieved on request for drug abuse program directors, teachers, school curricula supervisors, community organizers, and others establishing and maintaining drug abuse prevention and rehabilitation programs.

The Clearinghouse also is storing a National Inventory of Drug Abuse Programs. NCDAI is publishing a guide to speakers bureaus so that teachers will have easy access to this resource.

publications distribution

Several publications on the nature and extent of drug abuse are currently available, including the FEDERAL SOURCE BOOK: ANSWERS TO THE MOST FREQUENTLY ASKED QUESTIONS ABOUT DRUG ABUSE. The FEDERAL SOURCE BOOK was produced by the several Federal Agencies concerned with different aspects of drug abuse.

Education materials, selected school curricula, bibliographies, and catalogs have also been produced for teachers who are responsible for informing others about drug abuse. By writing to: EDUCATION, National Clearinghouse for Drug Abuse Information, Box 1080, Washington, D.C. 20013 you can receive a packet of these materials.



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state lending libraries

Films listed in this GUIDE are available from the following agencies within your State. The National Institute of Mental Health encourages your using these agencies as a resource for drug abuse information and education materials. They have agreed to lend these films on a free basis, giving priority to educational institutions. Films are

films for the professionals not available from these addresses

ALABAMA

Norman Rice
State Dept. of Education
State Office Bldg.
Montgomery, Ala. 36104

ALASKA

Mary Beth Hilburn
Dept. of Education
Pouch F
Juneau, Alaska 99801

ARIZONA

Film Library
Arizona State Dept. of Health
14 N. Central Rm. 301
Phoenix, Ariz. 85004

Robert Bell
Drug Ed. Div.—Dept. of Educ.
100 E. Alameda
Suite 511
Tucson, Ariz. 85701

ARKANSAS

Drug Training Program
Arch Ford Bldg.
Little Rock, Ark. 72201

CALIFORNIA

Film Library
Bureau of Mental Health Education
Dept. of Mental Hygiene
744 "P" St.
Sacramento, Calif. 95814

COLORADO

Mr. Robert W. Gonring
Dept. of Health
4210 East 11th Ave.
Denver, Colo. 80220

Mr. James D. Meeks
Colorado Dept. of Education
State Library Bldg.
1362 Lincoln
Denver, Colo. 80203

CONNECTICUT

Dept. of Mental Health
A.D.D.D.
51 Coventry Street
Hartford, Conn. 06112

Robert C. Tucker
Yale Drug Dependence Institute
98 Park Street
New Haven, Conn. 06519

Dr. Russell D. Capen
State Dept. of Education
P.O. Box 2219
Hartford, Conn. 06115

Walter Stuart
Capital Region Drug Infor. Ctr.
179 Allyn St.
Hartford, Conn. 06103

DELAWARE

State Film Library
Dept. of Public Instruction
John G. Townsend Building
Dover, Del. 1990[illegible]

FLORIDA

Bureau of Group Treatment
Staff Development Center
c/o W. H. Johnson Bldg.
401 N. Monroe St., 3rd Floor
Tallahassee, Fla. 32301

GEORGIA

Jack S. Short
State Dept. of Educ.—Film Lib.
156 Trinity Ave., S.W.
Atlanta, Ga. 30303

HAWAII

Dept. of Education
Audio-Visual Center
4211 Waialae Ave., Rm. 710
Honolulu, Hawaii 96816

ILLINOIS

William E. Skadden
Ill. Dept. of Mental Health
401 South Spring Street
Springfield, Ill. 62708

IOWA

Mr. Paul Spurlock
Grimes State Office Bldg.
State Dept. of Public Instruction
Des Moines, Iowa 50319

KANSAS

Carl J. Haney
State Dept. of Education
120 E. 10th
Topeka, Kan. 66612

KENTUCKY

Mrs. Anne Hamilton
Ky. Dept. of Education Library
Frankfort, Ky. 40601

Wilbur Smith
Dept. of Education
Clinton & High Sts.
Frankfurt, Ky. 40601

LOUISIANA

Mr. E. E. Davis, Jr.
A-V Education
P.O. Box 44064
Capital Station
Baton Rouge, La. 70804

MAINE

Film Library
Dept. of Health & Welfare
Augusta, Maine 04330

MARYLAND

Mr. Bill Fallette
Dept. of Education
301 W. Preston St.
Baltimore, Md.

MASSACHUSETTS

Dept. of Education
Office of Audio-Visual Services
182 Tremont St.
13th Floor
Boston, Mass. 02110

MICHIGAN

Dr. [illegible] McClendon
Dept. of Health, Phys. Ed., & Recreation
State Dept. of Education
Lansing, Mich. 48902

MINNESOTA

Dr. Carl Knutsen
Minn. Dept. of Education
Capital Square Bldg.
St. Paul, Minn. 55101

Mr. William G. Swanson
Range Mental Health Center, Inc.
624 South 13th Street
Virginia, Minn. 55792

Charles M. Heinecke
Minneapolis Health Dept.
250 South Fourth St.
Minneapolis, Minn. 55414

MISSISSIPPI

Educational Media Services
420 North State Street
Jackson, Miss. 39201

also available on a rent and a purchase basis from the NIMH Drug Abuse Film Collection, National Audiovisual Center, GSA, Washington, D.C. 20409. Please consult the preceding pages in this GUIDE for rental and purchase information.

* If your State is not listed, please encourage your State Dept. of Education, State Dept. of Public Instruction, State Dept. of Health, or State Dept. of Mental Health to write to: Public Affairs, Office of Communications, 5600 Fishers Lane, Rockville, Md. 20852.

MISSOURI

Mr. Murray Hardesty
State Dept. of Education
Jefferson City, Mo. 65101

MONTANA

Office of the Superintendent
of Public Instruction
Audiovisual Library
Helena, Mont. 59601

NEBRASKA

Mr. T. R. Dappen
Health Education
State House, Box 94757
Lincoln, Neb. 68509

NEVADA

Nevada State Dept. of Education
P.O. Box 390
Las Vegas, Nev. 89101

NEW HAMPSHIRE

Mr. Jesse Trow
Dept. of Health and Welfare
Div. of Public Health
61 South Spring St.
Concord, N.H. 03301

NEW JERSEY

Division of Narcotic & Drug Abuse Control
109 West State Street
Trenton, N.J. 08608

William Burcat
New Jersey Dept. of Education
225 W. State St.
Trenton, N.J. 08625

NEW YORK

Dr. Daniel Lesser
N.Y. Univ. Film Library
26 Washington Place
New York, N.Y. 10003

Joseph J. Campagna
74 Columbia Blvd.
Kenmore, N.Y. 14217

NORTH CAROLINA

Mr. J. M. Shaver
Prod. & Tech. Services
Rm. 18, Education Bldg.
Dept. of Public Instruction
Raleigh, N.C. 27602

Mrs. Lillian Pike
Dept. of Mental Health
P.O. Box 26327
325 North Salisbury St.
Raleigh, N.C. 27611

NORTH DAKOTA

Hank Landeis
Dept. of Public Instruction
State Capital
Bismarck, N. Dak. 58501

OHIO

Div. of Instructional Materials
Ohio Dept. of Education
518 South Wall Street
Columbus, Ohio 43215

Woodrow W. Zinser
Dept. of Educ.
Div. of Drug Educ.
781 Northwest Blvd.
Columbus, Ohio 43212

James R. Myers
Ohio Prevention & Education Services
1208 State Off. Bldg.
65 S. Front
Columbus, Ohio 43215

OKLAHOMA

Mr. Nevin Starkey
State Health Dept.
3400 N. Eastern
Oklahoma City, Okla. 73105

Narcotics and Drug Education
4545 Lincoln Blvd.
#255
Oklahoma City, Okla. 73105

OREGON

Alcohol and Drug Section
Sixth Floor—Henry Bldg.
309 S.W. 4th Ave.
Portland, Ore. 97204

PENNSYLVANIA

Alvin S. Goodman
Dept. of Pub. Welfare—A-V Section
313 CAB P.O. Box 2675
Harrisburg, Pa. 17120

SOUTH CAROLINA

Dept. of Mental Health Film Library
Div. Community Mental Health Services
P.O. Box 485
Columbia, S.C. 29902

State Dept. of Education
A-V Library
1513 Gervais Street
Columbia, S.C. 29201

SOUTH DAKOTA

Richard A. Nankivel
State Dept. of Public Instruction
Pierre, S. Dak. 57501

TENNESSEE

David Seligman
Alcohol & Drug Dependence Programs
Dept. of Mental Health
300 Cordell Hull Bldg.
Nashville, Tenn. 37219

State Dept. of Education
Cordell Hull Bldg.
Nashville, Tenn. 37219

TEXAS

Anita Sylvia Garcia
Drug Education
Texas Education Agency
Austin, Tex. 78711

UTAH

Dr. David Davies
Div. of Alcohol and Drugs
2875 S. Main St.
Salt Lake City, Utah 84115

VERMONT

Drug Rehabilitation Comm.
Vermont State Hospital
Waterbury, Vt. 05670

WASHINGTON

Mr. Carl J. Nickerson
Supt. of Drug Education/Public Instruction
P.O. Box 527
Olympia, Wash. 98501

WEST VIRGINIA

Mary Austin
W. Va. Dept. of Mental Health
Charleston, West Va. 25305

WISCONSIN

Laura Passmore
Bur. of Alcohol and Drug Abuse
Rm. 325, 1 West Wilson St.
Madison, Wis. 53702

WYOMING

Film Library
Dept. of Health & Medical Services
State Office Bldg.
Cheyenne, Wyo. 82001

films for the professionals
not available from
these addresses

Film Purchase and Rental Information

ORDERING INSTRUCTIONS: Check the films you wish to rent or purchase. Make checks payable to National Audiovisual Center (GSA) and send to:

NIMH DRUG ABUSE FILM COLLECTION
National Audiovisual Center (GSA)
Washington, D.C. 20409

Rental fee is for 3 days.* One-time rental fee applicable to purchase price.

TITLE	QUANTITY	RENTAL FEE	PURCHASE PRICE	TOTAL
MASS MEDIA				
TELEVISION ANNOUNCEMENTS		free of charge		
RADIO ANNOUNCEMENTS		free of charge		
GENERAL PUBLIC—Available on an individual basis				
ARE DRUGS THE ANSWER?		$12.50	$ 96.25**	$
THE ANSWER IS UNDERSTANDING		$12.50	$119.50	$
HERE'S HELP		$12.50	$ 96.25**	$
ANYTHING FOR KICKS		$ 7.50	$ 44.75	$
			Total	$
MINORITY FILMS—Available on an individual basis				
A DAY IN THE DEATH OF DONNY B.		$ 7.50	$ 32.50	$
BLUE		$12.50	$ 97.75	$
SLOW DEATH		$10.00	$ 48.00	$
			Total	$
PROFESSIONALS—Available only as a series				
DRUG DIALOGUE: ORIENTATION				
BUNNY, GUY, TOM (3 films)				
RICK: FILE X-258375				
TREATMENT: NEW TEAM				
DRUG DIALOGUE: INVOLVEMENT				
CONFRONTATION: A NURSE AND A DRUG ADDICT				
COUSELLING: A CRITICAL INCIDENT				
ALL NINE		$77.50*	$358.25**	$
EIGHT AUDIOTAPES (CASSETTES)		$10.00		$
			Total	$
				(enclosed)

* Write to National Audiovisual Center for rates for longer periods
** Prices listed in this publication supersede any previous price listings

TITLE	QUANTITY	RENTAL FEE	PURCHASE PRICE	TOTAL
EDUCATIONAL COMMUNITIES—Available as listed below. **SINGLE CONCEPT FILMS**—Available individually, but may be used as a series. An accompanying Single Concept Flier will be sent with each film.				
GENERAL DRUG ABUSE		$ 7.50	$ 23.75	$
ALCOHOL		$ 7.50	$ 21.50	$
HALLUCINOGENS		$ 7.50	$ 20.50	$
MARIHUANA		$ 7.50	$ 18.25	$
VOLATILE SUBSTANCES		$ 7.50	$ 18.25	$
NARCOTICS		$ 7.50	$ 20.25	$
SEDATIVES		$ 7.50	$ 16.75	$
STIMULANTS		$ 7.50	$ 19.50	$
CIGARETTE SMOKING		$ 7.50	$ 22.50	$
(ALL NINE)		$66.50	$180.75	$
			Total enclosed	$
ELEMENTARY FILMS—Available individually				
Accompanying discussion guides will be sent with the films.				
WHAT DO DRUGS DO?		$ 7.50	$ 48.50	$
CURIOUS ALICE		$ 7.50	$ 49.50	$
			Total enclosed	$
THE SOCIAL SEMINAR—First five available individually, although they are also part of the inservice training program which utilizes the following 15 films. Accompanying discussion guides will be sent with the films.				
CHANGING		$12.50	$ 78.50	$
COMMUNITY IN QUEST		$12.50	$ 79.50	$
DRUGS AND BEYOND		$10.00	$ 50.25	$
A NEWS STORY		$12.50	$ 81.50	$
THE FAMILY		$10.00	$ 59.50	$
WHAT IS TEACHING? WHAT IS LEARNING?				
MR. EDLER'S CLASS: DRUG EDUCATION AT THE ELEMENTARY LEVEL				
DRUG TALK: SOME CURRENT DRUG PROGRAMS				
BRIAN AT 17				
JORDAN PAUL: ONE TEACHER'S APPROACH				
MEETING				
BUNNY, GUY, TOM, TEDDY (4 films)				
Total cost for the Social Seminar Series—all 15 films		$185.00 ($277.50 a week)	$974.50	$ (enclosed)

Understanding Films (to accompany the Simulation Game) (all 3 on one reel)	$10.00	$ 51.75	$
		Total (enclosed)	$

TOTAL AMOUNT ENCLOSED $

NOTE: IF RENTING, YOU MUST LIST THREE (3) PREFERENCE DATES FOR VIEWING:

Date–1st Choice

Date–2nd Choice

Date–3rd Choice

SEND FILMS TO:

(Name)

(Organization)

(Street)

(City) (State) (Zip Code)

Telephone–(Area Code and Number)

IMPORTANT: ALLOW 6 WEEKS FOR DELIVERY OF FILMS AND PRINTED MATERIALS

For SINGLE COPIES of the Available Materials, write to:

NATIONAL CLEARINGHOUSE FOR DRUG ABUSE INFORMATION
BOX 1701
Washington, D. C. 20013

(Name)

(Organization)

(Street)

(City) (State) (Zip Code)

For a SINGLE COPY of the SIMULATION GAME: COMMUNITY AT THE CROSSROADS, write to:

SIMULATION
Box 2305
Rockville, Md. 20852

(Name)

(Organization)

(Street)

(City) (State) (Zip Code)

Please print clearly as the above addresses will be used as return labels.

☆ U. S. GOVERNMENT PRINTING OFFICE : 1972 O - 437-999

MULTIPLE COPIES of the printed materials are available from:

SUPERINTENDENT OF DOCUMENTS
U.S. GOVERNMENT PRINTING OFFICE
WASHINGTON, D.C. 20402

Check below, enclose proper amount, and send to the above address.

- ☐ How was the Trip? $.30
- ☐ A Long Dark Hallway $.40
- ☐ Resource Book for Drug Abuse Educators $1.25
- ☐ Passages on Drugs From Literature $.75
- ☐ Jukiado $.10
- ☐ Answers to the Most Frequently Asked Questions About Drug Abuse $.25
- ☐ Simulation Program: "Community at the Crossroads" $13.75

NINE SINGLE CONCEPT FLIERS

- ☐ Marihuana $.10 ($6.75 per 100)
- ☐ Narcotics $.10 ($5.50 per 100)
- ☐ Stimulants $.10 ($6.75 per 100)
- ☐ LSD $.10 ($5.50 per 100)
- ☐ Sedatives $.10 ($5.50 per 100)
- ☐ Volatile Substances $.10 ($5.50 per 100)
- ☐ Cigarette Smoking $.10 ($5.50 per 100)
- ☐ Alcohol $.15 ($11.25 per 100)
- ☐ General Drug Abuse $.10 ($5.00 per 100)

Enclosed find $_____ (check, money order, or Supt. of Documents coupons).
Please send me the publications I have checked.

Please charge this order to my Deposit Account No. _____

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Street address _____
City and State _____ ZIP Code _____

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U.S. Government Printing Office
Washington, D.C. 20402

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U.S. GOVERNMENT PRINTING OFFICE

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Street address _____
City and State _____ ZIP Code _____

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